DANCING STAR

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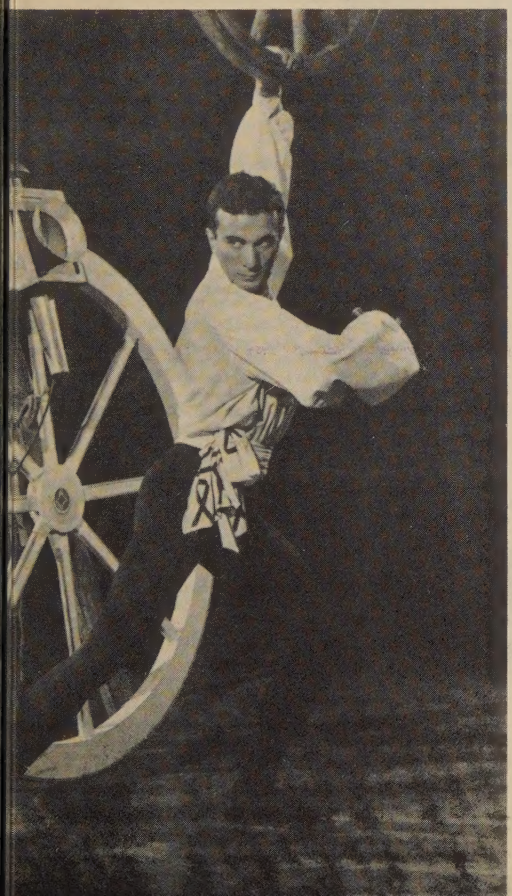
- DANCING BROUGHT THEM FAME & FORTUNE
- ROLAND PETIT
- BROADWAY DANCE BEAT
- NEWS & PHOTOS FROM THE WORLD OF DANCE



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THE COVER

Roland Petit and Liliane Montevecchi. Montevecchi starred recently in Petit's revival of the 'Diamond Cruncher'—the ballet which brought fame to Renee Jeanmaire. (Photos from Dancing Star's London editor, Peter Craig-Raymond.)

Dancing Star

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DANCING brought them fame and fortune

By MOLLIE S. PATTON

It is really surprising the number of people who have achieved fame and fortune because of their ardent love for dancing. And nowhere will one find more striking examples than in the world of films.

Valentino might never have been discovered had it not been for the fact that he was extremely fond of dancing. One evening when he was tripping the light fantastic, he attracted the attention of a certain director. He decided that this young dancer was just the type of character he required for

his next picture. Thus Valentino reached Hollywood and became the idol of millions.

Even as a little girl, Joan Crawford's one ambition was to become a dancer. As a result she arranged weekly dancing parties for her chums. Then one day came calamity: she stepped on a broken bottle and was immediately rushed to hospital with a serious injury to her foot. There she asked only one question—"Will I be able to dance again?"

No answer was forthcoming, and she guessed why. But Joan had been born to dance, and kept on dancing in secret, with the result that she strengthened her injured foot. Such determination brought its own reward, and it was not long till fame and fortune were knocking at her door.

As for Betty Grable, she had a craze for dancing at the early age of four, and even left Hollywood on two occasions to team up with famous dance bands. And Ginger Rogers won a dancing competition at the age of 14, although she never had a dancing lesson. Furthermore, she proved it was no fluke as she went on to win the final of the contest and so opened up the road to fame and fortune.

Even at the height of her fame, Mary Martin was not entirely dependent on her film contracts, for she could still have secured more than a comfortable existence thanks to her dancing ability, and at one time conducted a successful dancing school in Texas.

But the list of stars who owe much of their success to their love for dancing is almost endless. Alice Faye won many cups for dancing in her early teens. Names like George Murphy, George Raft, Rita Hayworth, Evelyn Keyes, Anne Miller and Fred Astaire might still be unknown had they not had the craze for dancing.

To-day, Gene Kelly is credited with revolutionising the dance on the screen, using it as a device to develop character and advance the plot. And in most cases it is proving an enormous success.

News Briefs

⊕ ⊕ The Sadler's Wells Ballet Company's recently completed American tour netted better than $600,000 above expenses—and expenses ran high.

⊕ ⊕ A comparatively new (4 years old) major Spanish dance troupe is set to arrive in New York sometime this fall. Originating in Paris, the Ballets Espagnols has some thirty members and has been generally well received throughout Europe. The unit's founders, Teresa and Luisillo, also head the company.

⊕ ⊕ A number of Mambo concert dates are being lined up as a result of a recent successful Mambo concert held in New York's Carnegie Hall. The unit will be known as the 'Mambo-Rumba Mardi Gras.'

⊕ ⊕ Plans have been laid for the Bolshoi Theatre ballet group (Moscow) to perform this spring in Paris. Heading the company are Galina Ulanova and Constantin Serguiev.

⊕ ⊕ Sol Hurok will bring London's Festival Ballet to America for a fall tour this year. Opening in Quebec in October the group will play Los Angeles and San Francisco before playing their way to New York. Guests who will appear with Festival Ballet are: Tamara Toumanova, Nora Kovach and Istvan Rabovsky. Included in the repertoire is the century old classical ballet 'Esmeralda', which is being presented to American audiences for for the first time.

⊕ ⊕ The Victoria Hotel in N.Y.C. has made available a special room for legitimate auditions. Users don't even have to eat, drink or pay for the audition room, which seats 250 persons. The average hotel rehearsal room rentals run around $200 a night. The free use of the Victoria's room might well save some musicals several thousand dollars in rehearsal rents.

⊕ ⊕ Oleg Tupine injured his leg in Paris which caused the David Lichine American Troupe to cancel the balance of its European tour.

⊕ ⊕ The Ballets De Los Angles has folded in England.

⊕ ⊕ Columbia Records has signed the Japanese Azuma Kabuki Co. of muciscians and dancers for an album of LP recordings. The troupe will soon begin their road tour.

⊕ ⊕ Surrealist, Salvador Dali is doing the the decor for a new ballet which is being choreographed by Serge Lifar for the Paris Opera Ballet. However, even 'broadminded' Paris has so far turned down at least one of Dali's costumes—which was covered with replicas of the female bosom, and which are inflated during the dance.

☛

Actually it takes Gene any time from four to eight weeks to create the dances for a film. He thinks out the routines at home, then practises the steps in his den, a small room with a linoleum

floor. He has endless stamina, and when working on a dance his power of concentration is so acute that he thinks of nothing else for six- and eight-hour periods. In fact, he will interrupt dance practice only to eat. Truly he has been termed Hollywood's dancing genius.

Several years ago, too, a young dancing teacher was taken from Broadway to Hollywood to create numbers for the latest Fred Astaire film. While there he was asked to teach Garbo the rhumba and the chicachoa for her new film. But although she confided to him that she could not do modern dancing, inside half-an-hour she had learned more than some professionals could in an evening.

Soon the great actress had mastered the various steps, and then she made the announcement that she had found someone to partner her. And as you may have guessed, her teacher was the lucky man. So, for the first time in his life, Robert Altos, a dancing teacher faced the camera and, incidentally, put up an excellent show.

And who knows? Perhaps to-day a film spotter will see some talented young dancer swirling on the floor and the outcome will be fame and fortune on the silver screen. For dancing has opened the same door in the past, and there is no doubt it will do the same again.

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⊕ ⊕ 'Daddy Long Legs', a musical starring Fred Astaire and Leslie Caron is scheduled for production by 20th-Fox.

⊕ ⊕ Istvan Rabovsky, one of the Hungarian ballet dancers who escaped last year from behind the Iron Curtain, will star in the film of Nijinsky. Rabovsky is the personal choice of Romola Nijinsky, the famed dancer's widow.

⊕ ⊕ George Zoritch, Russian-born ballet dancer has been selected as a ballet soloist for the Greek bacchanale scenes in Warner Bros. 'Helen of Troy.' Zoritch danced in a number of Warner Bros. films in the past. With Mldova he appeared in 'Night and Day.' Recently he has been appearing with Anna Magnani at the Sistina Theatre in Rome.

NBC TO POPULARIZE BALLET

NBC has plans for increasing ballet's popularity via TV by making it a more popular medium for the majority of people.

The network's bigs have contacted Lincoln Kirstein, N.Y.C. Ballet Company's general director with the plan of doing a full length production. This would originate directly from the City Center.

Perhaps the fact that the Sadler's Wells 17 minute presentation on the 'Toast of the Town' show out Trendexed Ethel Merman and Jimmy Durante on the Colgate Hour, might have been a deciding factor in NBC's decision to go ahead with their 'ballet popularization' plans.

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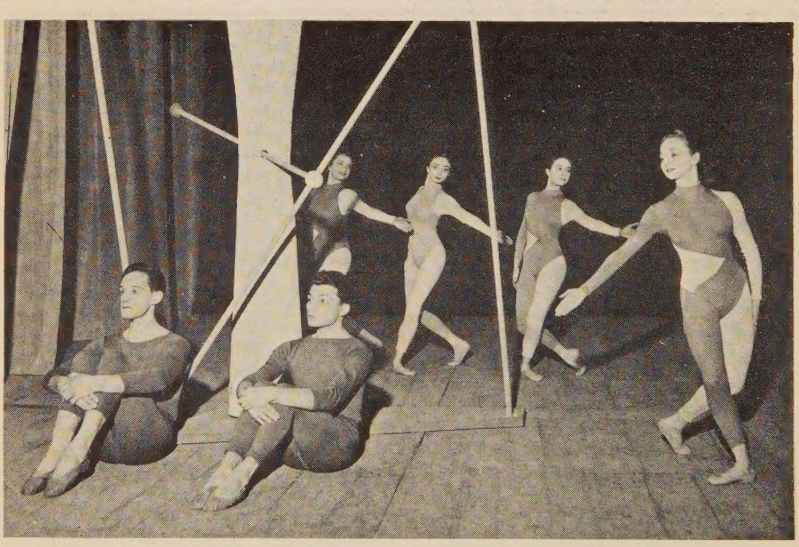

Gustantanee's Ballet de Lusanna at the La Scala—Milan, Italy.
(P.C.-R. exclusive Photo)

ROLAND PETIT —

he brought four ballets, and a compliment, to New York

Roland Petit with Liliane Montevecchi

by PETER CRAIG-RAYMOND

Roland Petit and his Ballets de Paris opened at New York's Boadway Theatre on January 19. According to his sponsors, Sol Hurok and the remaining Shuberts, he brought four ballets — CARMEN, BEAUTIFUL WIDOW, CINE BIJOU and LE LOUP. But he brought one more thing — a compliment to his American audiences.

That compliment was to kill his own new ballet. So uninspired was the new work, THE SLEEPING BEAUTY, that another London critic, writing for another American magazine, panned it without even remembering to name it!

Petit created THE SLEEPING BEAUTY, a circus piece, for the out-of-trim Leslie Caron. That is no excuse for its failure, but worth remembering. Anyway, the compliment was there: Roland refused to show the ballet to his American audiences.

It is, perhaps, this essential contact with the audience which distinguishes Petit from the hothouse, tight-thinking norm of ballet. His reward for going on stage with a thermometer, rather than a sneer, is to be called the maker of revues. "This is not ballet" a doyen of critics told me on the first London night. I referred him to the Pavlowa memorials and restarted my applause for the inferior stuff I see, rather than smoke-dream my ancient memories. Too young to have memories, I stick to the current. And, right there, Roland Petit is, too.

With Roland at the Stoll Theatre last year, he started a conversation by saying: "How wonderful to have a critic of one's own generation." This was more than easy complimenting — I had held no brief for Petit during his seasons and had not let my general admiration muzzle my attacks on various specifics. But Petit's point as to generation is important — to judge his as part of the overall life-stream of ballet and hold him up to comparison with Petipa, even Massine and Balanchine — this is irrelevant.

☛

Petit has been attacked as cheap, vulgar, modern (this is wrong?), exhibitionist, variety-minded. This can be digested simply to the fact that Petit is interested in audiences — not archives. He might not draw a dozen to a lecture on his place in classic ballet, but he pulled 3,000 every evening to the Stoll Theatre here. And he had two seasons at the same theatre inside three months, an unprecedented success.

Part of Petit's formula for success is his seemingly innate talent for discovering talent — young, healthy, vital talent. His whole life as a choreographer and company director is studded with the young dancers he has found, polished and turned out as stars.

Today, during this American tour, he has no lack of such talent. Leslie Caron, produced by Petit before her discovery (by Gene Kelly) brought her to California for AN AMERICAN IN PARIS and an M.G.M. contract. Colette Marchand, a box-office name and film name now. Violette Verdy, again rapidly coming into her cinema own, and showing a youthful willingness to learn from Petit which will make her a ballerina, even if Roland does not succumb to her entreaties to choreograph a classical piece for her. And, most recent, the sultry Liliane Montevecchi.

Petit obviously believes in the projectable enthusiasm of his young dancers as prime asset to his company. He, himself, started dancing with little time left to call childhood. He was turned into France's turbulent dance scene at its most strained period — the Nazi occupation. Born in 1924, Petit was dancing with the Paris Opera, under Serge Lifar, only sixteen years later. He had joined the Opera school at ten. At 19 he danced the Escudero-created role opposite Teresina in L'AMOUR SORCIER.

But two years before this he had digressed already from the greybeards of the Paris Opera. With Janine Charrat he gave a series of dance recitals in 1941. It was during this period that he met Jean Cocteau who became one of the inspirers of Petit's thinking.

These regular recitals for several years, producing a number of worthwhile ballets, including ORPHEE and the circus piece, LES FORAINS. In 1945, decided by these recitals, Theatre des Champs-Elysees director — Roget Eudes — sponsored Petit's first company: Les Ballets des Champs-Elysees opened, under Petit, in October.

A score of young Parisian dancers were worked into this new company with onetime Diaghilev aide Boris Kochno as artistic director and Roland Petit as choreographer and principal dancer. It was with Les Ballets des Champs-Eylsees that Petit first forged the elements which were to become his trademark: lush, colourful, fashionably dressed, masterly decorated ballet. The gloom of the dance dramatists, the impotence of the neo-classicists and the chill of the **ballet blanc** traditionalists . . . all were brillianted off stage by the revolutionary Petit. The revolution: he knew his audiences and wanted them more than the premeditated plaudits of ballet's inner schisms.

It was with this company that Petit created LE JEUNE HOMME ET LE MORTE to the Cocteau synopsis, with Jean Babilee and his wife Nathalie Phillipart.

Typical of Petit was the subterfuge of rehearsing this ballet throughout to Swing-styled, beat music. On the first night Babilee and Phillipart walked on stage to find the ballet was mounted, in fact, on: Bach's C Minor Passacaglia!

By 1948 the reigns, slack though they were, of the theatre's director and

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Kochno could restrain Petit no longer — he founded his Ballets de Paris. Opening at the Paris Marigny, Petit opened his new group with a star hitched well to his venture — Margot Fonteyn appeared as guest ballerina. Colette Marchand appeared with this company in the forerunner of her magnificent vehicles, BEAUTIFUL WIDOW and CINE-BIJOU — both in the repertoire of this current American tour.

By the third time Petit visited London he had moved from lightweight fencing with the backwardists to heavyweight body blows. CARMEN was his real punch. In New York the same punch tacked a star on his door — almost in the proverbial show business "overnight".

Petit found himself sharing the same 'fans' as Alan Ladd and Carey Grant; his cigarette-smoking, haute-coutoure, French-accented girls took his audience completely as the faraway, wili quality of Anna Pavlowa did decades ago.

Petit — according to his critics — was standing on his head. Theatrically he had found his feet.

"I leave analysis of my ballets, my dancers to the critics." Petit told me months ago. In Britain they have, in general, analyzed him with the minds of Western Union pony-blacksmiths confronted by a Henry Ford. Petit, who vaulted in denims and a t-shirt into ballet's future rather than mince daintily over a slough of carbon copy classics, has become a revolutionary. His dancing ideas are the theatrical equivalent of the tabloid newspaper, the cabaret point material, the nylon fishnet of a film-conscious age.

By gleaning his surface material from the people who might compose his audiences, Petit has brought a vast new audience in America to his ballet.

They may sit in his theatre without seeing the art of ballet in its old master vein. But as effective, theatrical, contemporary art: Petit will need some losing.

In London, in Paris, Petit has his success. In New York and America-at-large he will echo it — confidently. So the success. What ballet needs urgently in the next decade is his successor.

Broadway Dance Beat

By David Raher

★ ★ ★ The Agnes de Mille Dance Theatre sa-shayed into the Brooklyn Academy of Music Tuesday night, Mar. 24th for its only New York appearance before the company disbanded. Its final performance was in Newark on Mar. 28th.

Most of the fare dished out that night was nostagically familiar to de Mille fans. In fact, these morsels taken from *Bloomer Girl, Brigadoon* and *Paint Your Wagon* were the spice of the shows themselves. In or out of context they remain fine bits of choreography.

The distinguished novelty of the evening was a new work called *The Cherry Tree Legend.* Based on *The Cherry Tree Carol* (concerning the birth of Jesus) whose origin is 14th century England, it became American folklore (southern mountains) when the colonists brought it over in the 17th century.

The ballet is a short work of beautifully integrated singing, dancing and acting. *Lidija Franklin's* stoic serenity as Mary was a perfect foil for *Casimir Kokic's* portrayal of the indignant, brooding Joseph.

Raimonda Orselli not only dances but reveals a warm soprano voice. The splendid baritone voice of *Rufus Smith* completed the cast of principals. There were beautifully etched performances by individual performers in this strong company; particularly those of *James Mitchell, Gemze de Lappe* and *James Jamieson.*

De Mille tells me that she will take some of the dancers to California this summer and that the company will probably reconvene in the fall.

★ ★ ★ A welcome addition to the theatre scene here is the inauguration of a six-weeks series of operettas at the City Center. The N.Y.C. Light Opera Company is its title.

The series will include *Fledermaus, Show Boat* and *Carousel* and will open with Show Boat, May 5th.

John Butler, resident choreographer of the N.Y.C. Opera will be in charge of Fledermaus and Robert *Pageant* who was in the original company of the Rogers-Hammerstein musical Carousel, will restage the de Mille choreography.

★ ★ ★ *Freddie Franklin,* casting for the Ballet Russe company, tells me that good male dancers are hard to find. *'Most noticeable shortcoming of male dancers today,'* says Mr. Franklin, *'is a lamentable lack of training in character dancing. And, as the repertoire of the Ballet Russe will contain certain of the familiar character ballets (Gaite, Coppelia, etc.), a knowledge of character dancing is essential.'*

' A typical audition,' continues Franklin, *' consists of adagio, pirouettes, jumps, double air turns and a mazurka or czardas. Dancers are then asked to do some of the choreography from repertoire ballets to test their speed in learning.'*

Franklin heads the Ballet Russe school which was formerly the Swoboda School.

★ ★ ★ The Second Annual Dance Concert Series of the New Dance

Group was ushered into the Lex-YMHA on Tuesday, Mar. 30th. Two premieres occurred that evening with the presentation of *Epitaph* by Eve Gentry and *Celebration* by Sophie Maslow. The former was a morbid essay (solo) danced by the choreographer, concerning the frustrations of a middle aged woman. It had a too familiar ring.

The latter, based on Israeli folk songs, had a scintillating richness of folk flavor. The dancers, simply but attractively costumed, managed to evoke the nationalistic spirit—that of stoicsim and heroism that—is rampant in Israel today.

The most telling performance that evening, however, was provided by *Daniel Nagrin.* His *John Brown* (Genevieve Pitot) and *Strange Hero (*Kenton-Reynolds), both solos, revealed a dancer-choreographer of dynamics and precision, whose prescribed morals are easy to swallow.

Donald Mc Kayle's 'Nocturne', last seen in Brooklyn, has acquired a new, gratifying lustre. It seemed shorter. Its sultry, sweaty mood—just enough to get under your skin—benefited by the abbreviation. The palpatating score was by Moon Dog the blind musician who looks like a prophet and vends his compositions on New York City's street corners.

★ ★ ★ Rumor is that neither *Rudolph Bing,* general manager of the Met nor *Zachary Solov,* that institution's choreographer in chief, will be with it next season. . . .Lidija Franklin who was a leading dancer in the Agnes de Mille Dance Theatre is considering an acting career. . . . The Ballet Theatre celebrated the 10th anniversary of Jerome Robbin's *Fancy Free* on April 18th at the Chicago Civic Opera House, by giving both matinee and evening performances of that work. The choreographer left his *Pajama Game* assignment just long enough to fly down for the occasion. . . .*Russell Markert,* one of the show producers at Radio City Music Hall, was interviewed on the radio recently. He revealed that he was originally a 'dance man' in the Earl Carroll Vanities, way back. When hiring girls for the Music Hall line, Mr. Markert looks for good ballet foundation, tap training and especially limber, high kicks! *'Girls should be from five foot five to five foot seven in stockinged feet,'* advises Mr. Markert. Girls write to him from all over the country asking for jobs. To these he replies with the date of his next audition and an invitation to take it. They are held about once a month.

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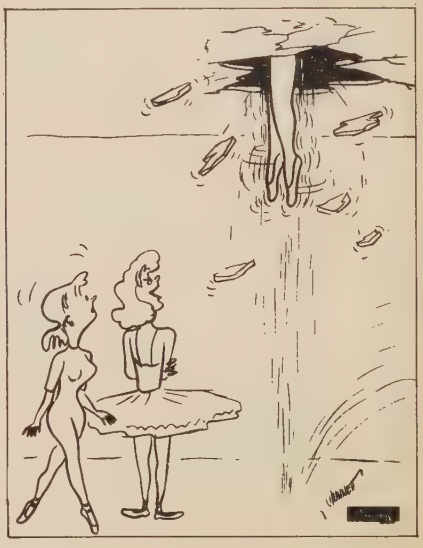
. . . . Word comes that a well-known ballerina currently dancing in Europe is about to breach a contract of long standing. Initials R.H. . . *Monique Vence* of the Roland Petit company on her way back to Paris, tells me she turned down an offer to dance with the N.Y.C. Ballet. Seems to indicate a shortage of American dancers? . . . . Choreographer *Ana Ricarda*, here on a visit, still with ailing foot is seeing specialists. . . . A dance critic is reported doing plies at the Ballet Russe school. Initials W.T. . . . French dancer, *Jean Babilee*, due in England shortly to stage a ballet for the Sadler's Wells. . . . *Bob Joffrey*, one of the busiest young men in ballet these days, is on the faculty of the Ballet Theatre school High School of performing Arts, his own school in the village, etc. He has just done the choreography for the April in Paris Ball at the Waldorf, has contributed a work to the Ballet Theatre Workshop program on April 27th and will give an all Joffrey Ballet Concert (three modern ballets and one romantic) at the Lex-YMHA on May 29th. . . .

★ ★ ★ Personal Award: Iva Kitchell, who recently did a stint at the Brooklyn Academy of Music, is still the funniest dance satirist alive. You must see her *Soul in Search* and *Ze Ballet*. . . . Modern dancer *Beatrice Seckler*, recently with the New Dance Group in their series at the Lex-Y is one of the most talented dance artists in the business. Looks like Markova and Nora Kaye and dances with the combined dedication of both. . . . *Alvin Schulman*, new to this writer, is a dancer not to be overlooked. A member of the New Dance Group company, he emerges in work of his own called *Sam Hill* as a strong, attractive dancer, with individuality. . . .

★ ★ ★ Sol Hurok's latest contribution to dance literature (S. Hurok Presents-Hermitage House, $4.50) dealing with dance personalities he has known and worked with, is written with alarming candour. No punches are pulled in his descriptions of the not-so-sweet characters familiar to the dance public. . . . Choreographer Michael Kidd on a brief visit to this city tells me he was impressed by the performance of Negro dancer Louis Johnson's *Harequin* (solo) for Talent '54 show on



'He's another Nijinsky, if I ever saw one.'

April 12th. . . . Another number in the same show entitled *Ashcan* by Les Pines—featuring Negro dancer-choreographer, Donald McKayle of the New Dance Group—received the biggest hand at the event. . . .

★ ★ ★ *Note To Ballet Managers:* The Mark Hellinger Theatre is one of New York's most beautifully lush theatres and eminently suited for ballet! . . . Hungarians Nora Kovach and Istvan Rabovsky in London with the Festival Ballet. Americans will see them next fall when that company comes here for its initial appearance in this country. After the tour Rabovsky will portray Nijinsky in a film to be produced by Charles Vidor. . . . The astonishing rave press accorded Spanish dancer *Inesita* for her recital here on Mar. 4 resulted in a repeat performance for this remarkable artist. More astonishing information about the dancer is that she is no more Spanish than saurkraut. That she was born in New York City (around 83rd St.) to a pair of professional musicians. Father is a prominent conductor by the name of Stahl and mother is pianist Minna Edelstein. New Yorkers are asking the question: 'Where has she been keeping herself?'

★ ★ ★ Program for the Ballet Theatre Workshop's initial showing at the Lex-YMHA on Apr. 27th was: Mendelsohn Concerto, Leaf in the Wind (premiered in Texas) and the Adagio and Larghetto from Constantia, by William Dollar; Out of Eden by Hubert Farrington and Umpateedle Robert Joffrey. . . .

★ ★ ★ A local Health Club is offering special rates to male ballet dancers in groups of ten or more. Weight lifting is one of the items included. What could be more useful to dancers who choreographers nix because of scrawny biceps? . . . A leading dancer of the Ballet Russe (initials L.D.) tells me members of that company are expected to pay for their classes at the school—it is an unheard of precedent! Rumor is that the reformation of the Ballet Russe is being used as a ruse to herd unsuspecting dancers into its class rooms, charge exhorbitant fees while giving him the impression of being eligible for the company's ranks in the fall. , . .We hope this is just a rumor. . . .

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LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

• • • Sadler's Wells Ballet made a lightning return to London before going on tour to South Africa. Purpose of the return, as Peggy Praagh pointed out, was to show London the new John Cranko ballet.

This, *Lady And The Fool*, is by no means a great, or even very good ballet. It sets out to be light entertainment and within this limited aim, achieves its purpose. The plot holds a rich girl who, tired of her equally rich suitors, picks up a beggar clown, takes him to a gay part and—here the twist—does in the end go off with him to share his park bench, rags and pasty-faced poverty. A ludicrous plot, but held tightly enough to carry the ballet through if not convince anyone.

Mainly Cranko has made the ballet a fritter of background for the attractive, confident talent of young Patricia Miller. For the clowns—Kenneth Macmilland and Johaar Mosaval—he has composed an acceptable pas de deux and continuity. Mosaval impressed me as the second clown. He carried his seemingly solo tragedy without the facile sadness which the role would obtain in typical usage, but with a silent, accepting dignity which—in the right setting, not this—could be very moving. I suggest a ballet built around Mosaval.

If *Lady And The Fool* fills none of the awning gaps in ballet's repertoire, it is at least a highly professional, competent, zippily gay and coherent piece which proves Cranko a craftsman of trustworthy usage.

• • • The new Sadler's Wells production of Coppelia has given Nadia Nerina an excellent role which she can well use. Two other dancers—Svetlana Beriosova and Avril Navarre—also danced the role, Swanhilda, later in the season but neither to as good an effect as Nerina.

Sadler's Wells are to revive Diaghilev's Strawinski ballet *The Firebird* for the Edinburgh Festival this year. Margot Fonteyn is to dance the Firebird. America has seen Balanchine's pageant-dominated version of this ballet for Maria Tallchief and his N.Y. City Ballet. I am earnestly hoping for a more dance-minded version this time.

Leonide Massine has also been invited to recreate, and dance again, in his Diaghilev ballet, *Le Tricorne*. At the moment he is in Italy.

• • • Jean Babilee and his wife are to dance with Janine Charrat's Ballet de France in London and I will review it this season

in full, next month. Also in the company is Rene Bon.

• • • Martha Graham has concluded her London season which played to almost invariably empty houses at the Saville. One venerable critic was so bemused by the so-serious Miss Graham that he heard voices during a no-dialogue ballet. To be fair I must admit that he 'regretted his error' in his next review! I found Miss Graham of no interest, a mere elongated death rattle of the modern dance movement which cultified in the United States in the 20s and 30s when the classic ballet was at low ebb.

• • • *Pal Joey*, the 13-year-old Broadway musical, has opened in London with Harold Lang. . . . In Festival Ballet's repertoire for their first American tour this year will be the revival of Esmerelda and a digest version of the Royal Danish Ballet's colorful,

• • • George Kirsta's Ballet Comique goes on tour next month with Irene Skorik, Stanley Williams, Xenia Palley, Domini Callagham, and Michel de Lutry included in the company. A promising new company, they have an excellent tour booked in 'A' theatres.

• • • The Soviet dancers, from the Moscow Bolshoi, are confidently announced as opening in Paris at the Opera during May. A booklet has just been published here with several interesting and surprisingly critical articles by prima ballerina Galina Ulanova. If one weeds out the party line and the 'dialectic materialist' terminology, these articles prove Ulanova a woman of great insight and expressive critical faculties.

• • • Alicia Markova is currently touring Britain with Milorad Miskovitch. I met her at an advance reception here and was astounded by her vitality and youthfulness. I have not yet seen her dancing, but reports on her first night at Bristol were excellent.

• • • Several test shots, made at the Douglas Fairbanks-United Artists studios in 1924 (during the shooting of *Thief of Bagdad)* of Anna Pavlova were shown in London this month.

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The Dance In Chicago

ROD QUIROS

There has been much interest here over the visit of the *Royal Winnipeg Ballet of Canada.* Unfortunately, this small company gave us only a little taste of their only performance here in the windy city.

Those who expected a large, first rate company were, indeed, disappointed. With a name like that, who could blame them? Perhaps someday they will expand and take their place among the major ballet companies. For those who took this group for what it was: a small company with a very ambitious goal, then some good points came across. One such point being the fact that they were a well trained and disciplined group with the typical freshness of youth well in evidence. Another was the ballet Concerto, choreographed by

Nadia Nerina (in Aurora costume) who is to dance the new COPPELIA with Sadler's Wells.

Strangely enough the only one which projected Pavlova as a warm, 'big' personality was *Christmass* in which she does not dance. Otherwise the tests were poor and boring with nothing apart from simple historic interest to excuse their presentation. Pavlova as a technician would hardly pass a Cecchetti examination today on this showing. One point I will make: young Ballerinas should invest in a copy of the film so that, when compared with Pavlova (*'Ah, but you should have seen...'*) they could run this film through. It would silence the critic.

• • • Peggy van Praagh, ballet mistress of Sadler's Wells Theatre Ballet, and one of the most charming of people in the English dance world, has authored *How I Became A Dancer* (Nelson Ltd). This is a small, concise book which I think student dancers will read warmly. Peggy has one fine quality to project to young dancers: she is so much one of them for all her status and mature talent. I recommend it.

the troupe's Artistic Director, Gwenneth Lloyd, to Rachmaninoff's 2nd Piano Concerto. Following the simple Lyricism of this concerto, Miss Lloyd was able to inject the underlying rhythmical forces that make this work a masterpiece. While on the surface the lyrical Jean Stoneham outlined the simple singing quality of the concerto, the corps de ballet was able to make us feel its hidden urge to leave the boundaries of the theatre and to be able to break open in space.

Other offerings were: *Finishing School,* choreographed by Miss Lloyd to Strauss music, deals with the goings on of a fashionable finishing school in Paris in 1870. The *Don Quixote Pas De Deux,* was danced by Carlu Carter and Gordon Wales. This work proved too much for this duo of youthful dancers, they lacked the style, the brilliancy, the diamond edge that makes this one of the most exciting of all the classical pas de deux. Miss Lloyd was also responsible for that charming bit of nonsense that is *The Shooting of Dan McGrew.* (Music by Eric Wild) in which Eva von Gencsy and Arnold

(page 151)

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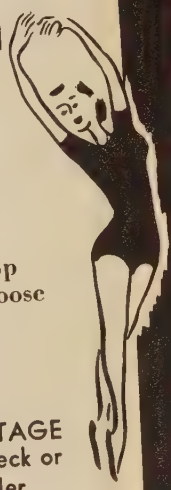

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Dance Lines

Gordon Keith

'GIVE A DANCE TEACHER A BREAK'

It is not the intention of this writer to upbraid one of America's most talented and loveable dance teams—the Champions. However, it is our intention to register a definite complaint in behalf of the dance teachers throughout the country, against the Hollywood 'powers-that-be' who allow thoughtless—if not witless remarks to pour forth from motion picture screens.

We are referring to MGM's latest musical 'Give a Girl a Break' which stars Marge & Gower Champion... and specifically to the part where Marge, upon learning that she did not get the lead in a musical she had auditioned for states in a very clear tone of voice:

'Oh well, I guess I'll go where all washed-up dancers go.'

'Where is that?' questions another.

'Back home and open a dancing school, and brag to all the little monsters what a success I was...'

Inasmuch as the dialogue came quite unexpectedly and was over before we had an opportunity to jot it down—plus the fact that we caught the closing performance and therefore had no time to re-view this picture, we may not have quoted the wording verbatim. However, the little monsters' and the 'washed-up dancers were so well elucidated—no one could have missed them.

Certainly it takes no particularly nimble mind to gather what must go on in the minds of countless parents who have children studying in dance schools around the country.

It is not the (little monsters) remark that this writer is concerned with so much as it is the implication of such a remark.

However, in the retort, 'I'll go where all washed-up dancers go... back home and open a dancing school' it is definitely the remark as well as the implication that is damaging to the dance teaching profession.

Obviously, those in the business know that such remarks are not meant disparagingly, never the less they do proffer the wrong kind of food-for-thought for parents of dance students, as well as the students and potential students themselves, for the simple reason that those out of the profession who are unfamiliar with the vernacular of the dancer

(page 150)

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A recent photograph of ALICIA MARKOVA taken in Paris, France and sent to Dancing Star by this magazine's London editor, Peter Craig-Raymond. —A Serge Lido Photo.

DANCE LINES (from page 148)

might well assume that all dancers who open dance schools are washed up professionals—that such dancers teach only as a last resort.

To permit fictional characters of any mass entertainment medium to mouth such implications is not only wrong—it's downright stupid, and makes about as much sense as the statement which decrees that 'Those who can, do; and those who can't, teach'.

Any competent dancer knows that not all professional dancers make the best teachers—any more than all teachers make the best professionals. But do parents and students know this? The answer is *no*!

Now it seems hardly possible that such dialogue could have gone unchallenged—particularly when the girl who spoke the lines in question is the daughter of one of the west's best known ballet masters.

Inasmuch as a vast percentage of any 'musical' audience is composed of dancers, dance teachers, professionals, dance enthusiasts, dance students and their parents, one would think that the movies would not wax so careless as to tread the toes of such a box office potential.

If there is an answer—and there must be—for certainly a studio as great as MGM would not permit such a wanton breach of good taste without reason—this writer would like to know what that answer is.

Finally, may we ask those of you who have the dance profession at heart to write this magazine, either individually or through your dance teachers' organization, just what your feelings are in this matter. We would like to reprint your comments in Dancing Star. . .

New BOOKS

LABANOTATION—NEW BOOK ON THE RECORDING OF DANCE MOVEMENT

New Directions, famous book publishers, recently brought out LABANOTATION by Ann Hutchinson. The book is a detailed document of the highly developed system for recording movement.

Preparation of the book was made possible by a grant from the Rockefeller Foundation.

Many attempts have been made in the past to record dance steps, but none was completely successful until Rudolf Laban published his new system of notation in 1912, thus making it possible to record all movement.

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ACROBATICS MADE EASY
by James A. Rozanas
(Chicago Photopress Inc. 24pp.)

Here is a 'first' in acrobatic and tumbling books by a top-flight instructor in this field. A quote from the book's preface will help show just what prompted the author to undertake the writing of this edition:

'Because of the great demand for tumbling and acrobatic instruction, many teachers of dancing and physical education are now seeking a simple and easier way of teaching the more advanced acrobatic and tumbling tricks.'

This book is the answer to hundreds of letters James Rozanas has received over the years from dance teachers in search of information relative to the teaching of acrobatics and tumbling with the aid of mechanical equipment.

This book not only explains in simplified text and illustrations how to execute a particular trick—it fully explains when and how to properly use such mechanical aids as: Safety Belts, Take-Off Boards, Trampolets, Split Tapes, Ceiling Mechanics, Rolled Mats and a number of other self-help devices.

Make no mistake about it—this latest Rozanas book is destined to become an indispensable addition to any progressive dance teacher's library.

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DORIS HUMPHREY 1954 AWARD WINNER

The 3rd Annual Capezio Dance Award went to Doris Humphrey for, as the citation reads: *'For her creative leadership in the modern dance and especially for the repertoire of high distinction with which she has enriched it.'*

Miss Humphrey was associated at one time with the Denishawn group. Later she helped form the Humphrey-Weidman Company and is at this writing Artistic Director for Jose Limon.

Previous winners of the annual $500 award are: Zachary Solov 1952 and Lincoln Kirstein 1953.

(from page 145)

Spohr were able to show their talent for comedy.

We do hope the Royal Winnipeg Ballet will visit us again next year for a much longer stay. Above all, let us hope that their repertoire will be more representative of their list of choreographers.

●

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INSPIRATION

By P. ROCKS

A POPULAR song is known by its words, or melody and when these two desiderare, combine the result is conclusive and a great success which endures for all time, even before public presentation. On what principles can the connoisseur forecast the popularity of an Old Time dance?

I defy even the most expert opinion on a board of examiners, to say that their selection from a list of new offerings will be all the rage in the ballroom. I can give you several well-known dance teachers who will construct you a new dance on the spot, but whether that invention will survive, or be discarded is problematical. Two important qualities are necessary to make a popular dance. The first is inspiration and the second simplicity of construction. Both qualities are very rare, difficult to resurrect at will and very seldom attained, for this reason, one comes like a thief in the night and the other has been exploited almost to the limit of satiety.

Hundreds of dances now being built up are purely variations of well-known poise and counterpoise reshuffled *ad lib*, and I will go further and say, that even the inventor does not know his dance is inspired if the following is any criterion, although he may be experiencing the feeling of uplift, at the time he is compiling the work. It is only the reactions of the crowd, who see something not previously apparent to the composer, but only evident in actual life and being during the progress of the dance, that proclaims a new love has been born and another success achieved. It is then that the loving parent realises his child, the creation of his brain, has turned out a prodigy and any interest he had in its procreation was more physical than spiritual.

This latter virtue makes all the difference between ephemeral existence or eudemonistic entity for all inventions and cannot be contained beforehand. If this tenet is realised in its correct perspective and given greater consideration in future decisions on creative work, the years to come will see much of the mediocrity now thrown on the mounds of the unborn dead, saved for its own good and the avoidance of disappointment to the host of pseudo-creators of quasi-inspirations.

This article is not written by inspiration, but is based on actual fact relating to incidents which have come to light in recent inventive dance competition. No blame attaches to anyone for this singular occurrence, which is probably the first of its kind to be made a precedent, as we have just shown in theoretical substance compounded by practical experience common to all who have the interests and well being of dancing at heart.

Time alone will tell and it may be soon, whether dancing will be known for its quality rather than its quantity.

Let us hope that virtuous inspiration will prevail.

(Reprinted from Danceland, London England)

Teachers' and Students'

section

Acrobatic & Tumbling Illustrations

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

NATIONAL SMOOTH DANCERS INC., Golden Gate Chapter held a gala variety show March 28th. Thirteen acts were presented. There will be an Inter-Chapter get-together held over Memorial Day in Fresno, Calif. The presentation of a 'perpetual plaque' to the winning dance couple will be one of the highlights of the program. The plaque will be a presentation of the Rainbow Chapter.

CECCHETTI CLUB OF CLEVELAND held examinations for students of the following teachers: Arita Lee Gallagher, Judith Deane Betty Adelman, Kay Lutes, Hazelle Hudec and Lorna Ewing. The event was held March 14th with Gertrude Edwards Jory as examiner.

Teachers taking exams Apr. 11th were: Rita Joyce Wilhelm, Judith Deane, Lorna Ewing, Kay Lutes, Virginia Jones Stephens Hazelle Hudec, Kay Stone, Donna Harte, Jeanne Miller, Jane Mintern and Melford Smith. Examiners were Gertrude Edwards Jory and Leona Lucas.

CECCHETTI COUNCIL OF AMERICA held a one day refresher course at the Hotel Park Shelton , Detroit, Mich., Apr. 4th. Teachers from many cities were in attendance. The Cecchetti Graded system of Ballet Dance Technique was reviewed from Grade 1 through Grade VI and classes were taught as follows: Grades 1, 11 and 111 were taught by, Marjorie Hassard, Leona Lucas and Jack Bickle. Grade IV, Virgiline Simmons, Grade V, Sylvia Hamer, Grade VI, Th eodore Smith. Non-syllabi classes for children were taught by Enid Ricardeau and Gertrude Edwards Jory.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS has made it possible for members to grant scholarships to their students (advanced and assistant teachers). It is suggested that teachers may wish to award scholarships to students who have attained a certain degree of perfection in their work-faithful service etc. Scholarships will give students and teachers the opportunity of earning a Bachelor of Dance degree and later a Master of Dance degree.

NAADA, BOSTON CHAPTER 39, held a meeting Apr. 25th at the New England Mutual Building in Boston. An instruction program included the following faculty teachers Don Rodrigo, Ballroom; Jackie Sekanics, Tap and Vivian Best, Ballet.

DANCE MASTERS OF AMERICA, INC. are holding two Conventions this year. The East Coast Normal School and Convention starts July 26th-30th and August 1st through 30th respectively. On the faculty will be such well known names as: Antony Tudor, Jean Yazvinsky, Eddie and Ruth Hanf, Glen Shipley, Steffi Nossen, Beatrice Lee Christie, Nina Tinova, Naomi Gilooly, Jane Nees-Lajn, and Adelaide F. Courtney. NOTE: See DMA two-page ad in center of magazine for additional names. ●

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CECCHETTI COUNCIL TO HOLD SPECIAL TRAINING COURSE

(by Virgiline Simmons, Publicity Chairman, C.C.A.)

The Cecchetti Council of America will conduct a Ballet Training Course July 18th thru July 23rd at the Park Shelton Hotel in Detroit, Mich. The course is for teachers of ballet and will cover all grades.

A special class will be held for advanced students. Dances suited to various grades, point work for beginners and advanced students will be taught by council members as well as a course in 'Kinder-Ballet' preparation work for Cecchetti technique to be taught to children age 4 thru 6. This course is offered for the first time to teachers who work with small children.

The Council is fortunate in securing the following faculty teachers: Yurek Lazowski, William Dollar, Muriel Stuart and Margaret Saul, a newcomer to the Cecchetti field in America. Miss Saul is a member of the Imperial Society of Teachers of Dancing of London, England and an examiner of long standing.

These outstanding teachers will present dances, technique, authentic variations of the ballets and other instruction of interest to teachers of classical ballet. Classes in the training of correct pronunciation of the French Balletic terms will also be offered.

STUDIO NOTES....

James Rozanas, Acrobatic and Tumbling specialist has scheduled the following teaching tour: May 31-Pierre, South Dakota, June 14-Billings, Montana; June 7, Missoula, Montana; June 21-Seattle, Wash.; June 28-San Mateo, Calif.; July 5-Menlo Park, Calif.; July 12-San Jose, Calif.; July 19-San Diego, Calif.; July 26-Tucson, Arizona; Aug. 2-Houston, Texas; Aug. 9-Albany, Ga.; Aug. 16-Anderson, Ind. and Aug. 23-Pekin, Ill.

The Ballet Celeste Courier, a weekly printed on a postal card is published by Mary o. Davis, Belvedere, Calif. On the masthead is the following legend: 'The World's Smallest Newspaper.'

• **DANCE TEACHERS — *PLEASE NOTE*** •
You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.**

DANCE FESTIVAL TO BE HELD

The 7th Annual American Dance Festival of the Connecticut College School of the Dance will be held July 12th-August 22 at New London, Conn.

Teachers will include Doris Humphrey, Luis Horst, Pauline Koner, Valerie Bettis, Lucas Hoving and others.

DANCE SCHOOLS SPONSOR TALENT SEARCH.....

A 'Search for Talent Contest' headed by Dinah Selby and backed by Sonoma County dance teachers will be held May 14th in the Santa Rosa High School, Santa Rosa, Calif.

Proceeds from the 'search' as well as from Miss Selby's own recital will go into a scholarship fund to be equally divided between the two winners. Purpose of the scholarship is to enable talented youngsters to further their dance training.

A panel of three judges will select the winners.

Barbara Jones and Stuart Scarborough age 15, danced leading roles in Swan Lake and Dance of the Hours, in a recital put on by The Emilie Beardon School of Ballet in Warwick, Virginia, recently.

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DANCE ACADEMY MOVES AFTER 42 YEARS IN SAME LOCATION

Snell's Dancing Academy, situated for 42 years at 556 S. Salina st., has been moved to 107 E. Washington st., corner of S. Salina st., according to Leo M. Snell, owner.

New name of the establishment is Snell Dance Studio.

Mr. Snell's father, the late Gregory E. Snell, started the academy in 1904, with studios in the Empire Building, present site of the Atlantic Building. He then moved to Andrews Hall in W. Onondaga st. before constructing his own building at 108 W. Onondaga st.

In 1912, Mr. Snell constructed the present academy in S. Salina st. and for several years he conducted classes and dances at two locations. Widely known for his Cotillions, Mr. Snell has played host to many famous name bands.

The present owner assumed full management in 1932.

The Lera Rae Dance Studio of Dayton, Ohio has more than 200 pupils who have passed their Cecchetti Grades 1 and 3, plus a large number who are ready for Grade 3. Shown here are a few dancers from Miss Rae's Ballet Workshop which specializes in pantomime and dramatic aspects of dance training. Kneeling: Beth Ann Ward and Pamela McDonald Standing: Maureen McDonald and Judy Rae Ward. -Dayton Studio

Andra McLauchlin, 18-year-old Colorado ice-dancer who has been starring in London, England in the mamoth SINBAD show, is currently training under Hungarian ballet teacher, Klari Szechy for television appearances. Andra is a vivacious dancer and rapidly expanding the vitality of her dancing under Szechy's training. —P.C.-R.—

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RECITAL TIME

Rose Corio—May 15—Hartford, Conn.
Betty Ann Gentino—May 17—Hartford, Conn.
Florence M. Greenland—May 22—Hartford, Conn.
Patti Ann Rita—June 4—Hartford, Conn.
Constance Guetens—June 4—West Haven, Conn.
Lillian D. Sjovall—June 6—New Britain, Conn.
Lena Ghio Scholl—June 8—Bristol, Conn.

Marjorie Goodale—June 9—Hartford, Conn.
Helyn R. Flanagan—June 12—Hartford, Conn.
Jane Hart—June 14—Hartford, Conn.
Lorraine Agnew—June 19—E. Hartford, Conn.
Doris E. Gibons—June 25—Hartford, Conn.
Alyce Rita O'Sullivan—June 8—Bristol, Conn.
Madame Annette—?—New Haven, Conn.

Eleanora Macaulay—June 26—Redwood City, Calif.
Ellen Taylor—June 19—San Jose, Calif.
Wanita Wilent—May 26—Saratoga, Calif.
Rhonnie Rea—June 12—San Jose, Calif.
Bessie Clark—May 15—San Jose, Calif.
Frances Hatch Park—June 9—Piedmont, Calif.
Dinah Selby—May 6—Santa Rosa, Calif.

JOSE LIMON TO DO NEW WORK

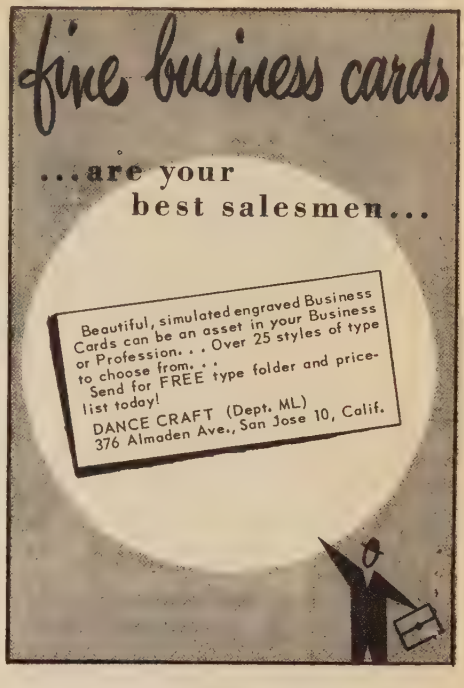
Jose Limon has been commissioned to do a new dance for men by Connecticut College in New London for its 7th American Dance Festival this August.

Limon is planning the work for seven men with major roles for Lucas Hoving and himself. This will be the first all-male dance to be choreographed by Jose Limon, as well as the first work to be commissioned by Connecticut College.

Among the college's 36 premieres in its six previous American Dance Festivals, the following first performances have been presented, to mention a few: Limon's Moor's Pavane, Humphrey's Ruins and Visions, Graham's Diversion of Angels, Maslow's Village I knew and Bettis' Domino Furioso.

Aside from appearing in all the festivals, Jose Limon has been a member of the teaching faculty of Connecticut College School of the Dance for its six years of operation.

The 7th American Dance Festival with Jose Limon and Dance Company, Valerie Bettis and Dance Company, and guest artists will start August 16th.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STUDIO NOTES (cont'd)

Miriam Marmein, well known pantomime and dramatic dancer will present three different solo programs at the Marmein Dance Theatre, in Manomet, Mass., during July and August.

From the Gladys Hight School in Chicago comes word that Miss Hight has been auditioning pupils for Ballet Theatre. One of her pupils, Vernon Wendorf, who has since danced with Mata & Hari and the San Francisco Ballet Co., is now with the Ballet Theatre organization. . . The Gladys Hight 'Ballet Unique of 1954' will contain a new Ballet by both Miss Hight and faculty member, Violet Strand. The presentation will be held at the Eighth St. Theatre in Chicago, June-13th.

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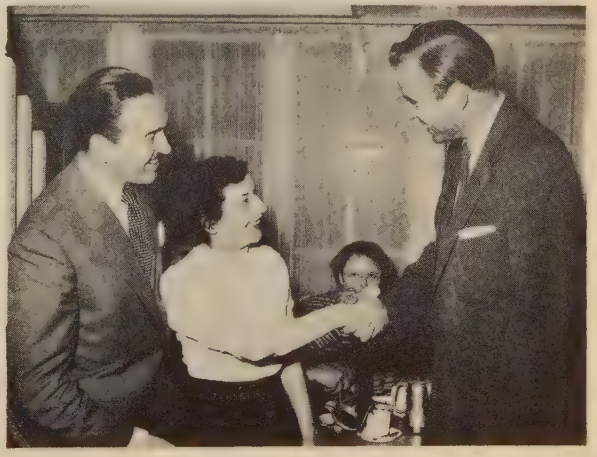

Russell Curry, Boston, Mass., dance teacher is introduced to Constance Grant, by Tommy Rogers, president of the National Association of Teachers of Dancing.

Event was the Association's annual congress in London, which Peter Craig Raymond covered for the Dancing Star magazine.

Curry attended most conferance lectures and was greatly impressed by British standards.

Diary of a Career-Girl

This is the** 22nd **installment of an actual day-by-day diary written by dancer,** Peachie Kane, **who is at present furthering her theatrical career by studying at the Pasadena Playhouse.

(Copyright 1954 by DANSTAR PRESS)

Tuesday, March 11th

We had a run-thru at 8:30 today and Mary Reynolds came to see us. She is one of the dance directors. Everyone was selfconscious at first but when we got into the play most of us forgot ourselves. Mary didn't have too many criticisms; she seemed to like the show. The 'Tailor Dance' that Ruthie and Nick are doing is coming along fine. I gave them some pretty hard steps, but they have them pretty well under control. Seems like every day I have a little more dancing to do in the show—but I'm not complaining.

Dr. Hormann has taken over the Hist. & Lit. class again. He just returned from Hawaii where he was directing the Chinese play 'Circle of Chalk'.

We are studying Oriental drama, and Mr. Hormann certainly makes it interesting. Having lived in Japan for a year, I find his lectures especially interesting. We were discussing the Japanese Noh play today. I had seen it in Japan, but at the time I wasn't able to appreciate it.

We rehearsed dances after school from 3:30 til 5:30. At 7:30 I had dress rehearsal for 'Madame Butterfly'. It was fun tonight. We really looked Japanese. It's amazing what makeup can do.

Tomorrow I have dress rehearsal for 'Gentleman' at eight fifteen. Also a speech exam in the afternoon.

Wednesday, March 12th

Mr. Brown's assistant director, Jack, couldn't come to class today so Mr. Rence came to watch a run-thru. When we finished he said:

'I like the spirit you have, but a few people are not sure of their lines yet, and that is inexcusable at this point.'

He went on to tell us of instances when actors have had to learn entire scripts in one night.

Studied for tests tomorrow on Oriental Theatre. Those Chinese and Indian names are hard to remember.

Thursday, March 13th

Today was a bad day as far as 'The Merchant Gentleman' was concerned. Went slowly and even dragged in parts. Know one knows why-unless our tests had something to do with it. . .

We had another dress rehearsal for M. Butterfly tonight and it lasted so late that I know I'm going to hate to get up in the morning.

Friday, March 14th

The show picked up considerably today. We had an inspiring Shakespeare class today. Jack Lynn gives the most interesting lectures.

I saw Noel Coward's 'Vortex' in the East Balcony tonight. I got a lot out of it. It is a very 'talky' show with very little business and the actors have to make their dialogue interesting enough to hold the audience.

Saturday, March 15th

We had rehearsal at 10 A.M. but somehow I got mixed up and arrived at school an hour early. So I practiced my dancing til the kids came.

It's raining torrents today, but I wanted to see 'Roadside' at the Patio Theatre, so I went. But when I got there they had sold out so I saw 'Nothing But The Truth' at Mainstage, instead.

Sunday, March 16th

Went to Mass then to breakfast. Had a rehearsal at 3:30 for M. Butterfly. The set is sure beautiful. I watched some of it over TV and it looks very good.

Back home I went over my lines and got my costume ready for 'Merchant Gentleman'. I'm going to wear a long-sleeve white peasant blouse and long green skirt. I made a little wooden cross out of balsa wood which I painted black to match my bodice.

Monday, March 17th

Jack is very sick and wasn't able to attend dress rehearsal. We're all keeping our fingers crossed in hopes he'll be able to come tomorrow.

(to be continued)

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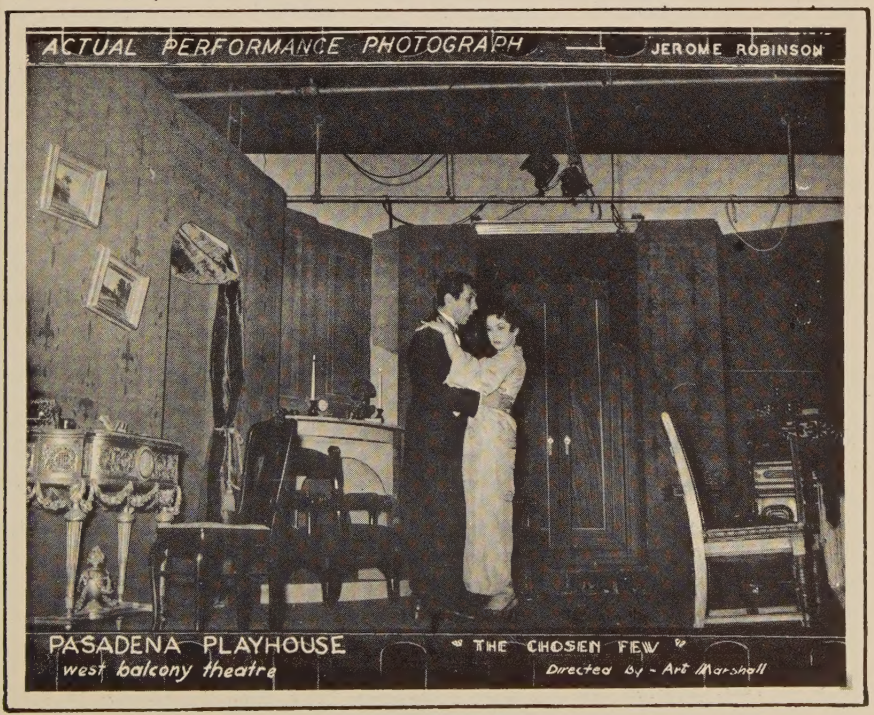

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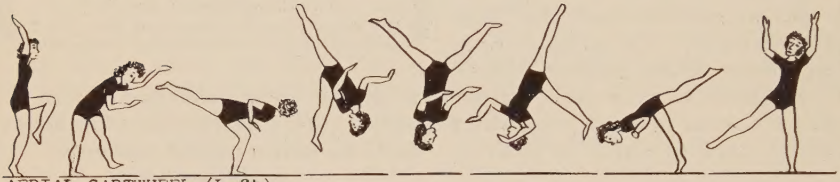
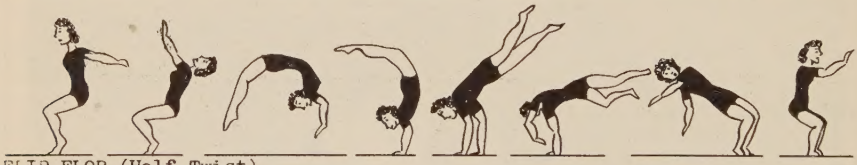
BY JAMES A. ROZANAS

This is the 13th in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.



AERIAL CARTWHEEL (Left)

From a running start, (1) hop forward and upward on the right leg, raising the left knee upward and swinging the arms up over the head. (2) Bend the body forward, bringing the left foot to the floor and swinging the arms downward to the sides of the body. Bend the elbows, and kick the right leg backward and upward and turn the head to the left, looking over the left shoulder. As the arms are brought into the body, there is a forceful lift with the shoulders. (3) Giving a good spring from the left leg, followed by the backward kick of the right leg, bringing the body into a cartwheel position in the air. (4) Continue on over so that the body makes a complete turn, landing on the right foot first and then the left foot with both arms up over head. In landing, both legs are straight and finish with all the weight on the left leg. Can also be done on the opposite side.



FLIP-FLOP (Half Twist)

Start exactly as for a regular flip-flop and as soon as the body lands on the hands in a momentary handstand, continue on over, pushing from the floor with both hands, at the same time turn the head to one side and twist from the hips, bringing the body into a squat position on the floor, facing in the opposite direction. The body must have a lot of whip and snap to go over and twist. The legs stay together and both feet must land on the floor at the same time. At the finish, be sure that the head, arms and upper part of the body are completely forward.

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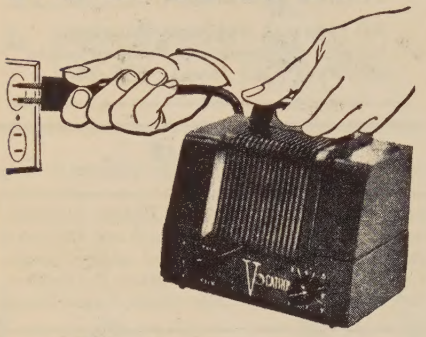

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